

Multicultural Music

A Unit Plan for Middle School Band

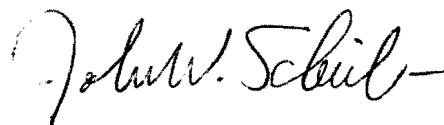
An Honors Thesis (HONRS 499)

by

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Abstract

This unit plan of lessons for multicultural music encompasses four pieces of music for a middle school band. Each piece of music comes from a different region of the world: South America (Brazil), Africa (The Republic of Congo), Asia (Korea), and Eurasia (Russia). Each piece has at least eight accompanying lessons addressing the culture of the country, the history of the country, or musical aspects involved with performing the piece of music. The lessons are designed to fit into a portion of a day's rehearsal. Additionally, most of the lessons can be carried out in any order. The lessons focus on addressing the National Standards for Music Education in a typical day's rehearsal.

Acknowledgements

- I want to thank Dr. John Scheib, as he advised my project from beginning to end. I am grateful for his vast resources as well as the time he took to meet with me. I want to thank him for encouraging me to use the National Standards for Music Education in my own teaching.
- I would also like to thank Ryan Bitzegaio who made the Folk Dance DVD for me. I am so grateful for the multiple hours he put into the DVD project. Without his expertise and patience, the folk dance lessons would have been unusable.
- Above all else, I want to give all credit to my Lord and Savior, who gave me the perseverance and focus to continue this project and finish on time. All credit goes to Him, as I am only His vessel.

A Philosophy for Multicultural Music Education

“It seems to me that the function of education is to open new doors for students, to offer alternatives and options to the experiences they’ve already had. If teachers start with Western art music as a base camp, then there is a suggestion that everything must be compared to it. Western art music then becomes the universal standard by which all other music is measured. I think we understand that music has a wider function in society than merely being an object of art to be admired; consequently, I think that if we’re trying to get young people to understand how music operates within human society, we can, from the beginning, provide students with experiences in music from a variety of world cultures.”

—Terry E. Miller, specialist in Southeastern Asian music

A Reflection on Writing My Unit Plan

For my Senior Honors Thesis, I decided to write a unit plan for middle school band. I heartily agree with using the National Standards for Music Education in my own music classroom. I believe that a proper education in music includes all the different areas of music: singing, playing instruments, improvising, composing, reading music, listening to and analyzing music, evaluating music, and understanding music in relation to other disciplines as well as history and culture.

I chose my unit plan's theme to be multicultural music for two reasons. First, I know that multicultural music lends itself well to learning about all of the aspects of music. More importantly, I chose multicultural music because I believe that students do not receive nearly enough exposure to music other than that based in the Western tradition. I wanted to expose my students to music from around the world, recognizing its importance and place in the worldwide music community. While the band pieces are based in the Western music tradition, the unit plan is written so that the students will experience the world cultures in a number of ways: hearing original recordings of other cultures, viewing the native dances of other cultures, composing and improvising in the style of other cultures, and learning the history of each nation that is represented in our music. Through the lessons in this unit plan, my students will learn about the world, music around the world, and how we interpret music or ideas to which we have never before been exposed.

When I began this project, it was overwhelming to me—what music should I choose? Which countries should I represent? Can I accurately represent cultures about which I know very little? Will I inadvertently misrepresent cultures? I began by browsing through music both from hardcopy and from the internet. After hearing a multitude of pieces, I chose four that had both musical weight and cultural interest. When I received the pieces of music, I analyzed them for musical content and began to dive into the process of writing the lesson plans.

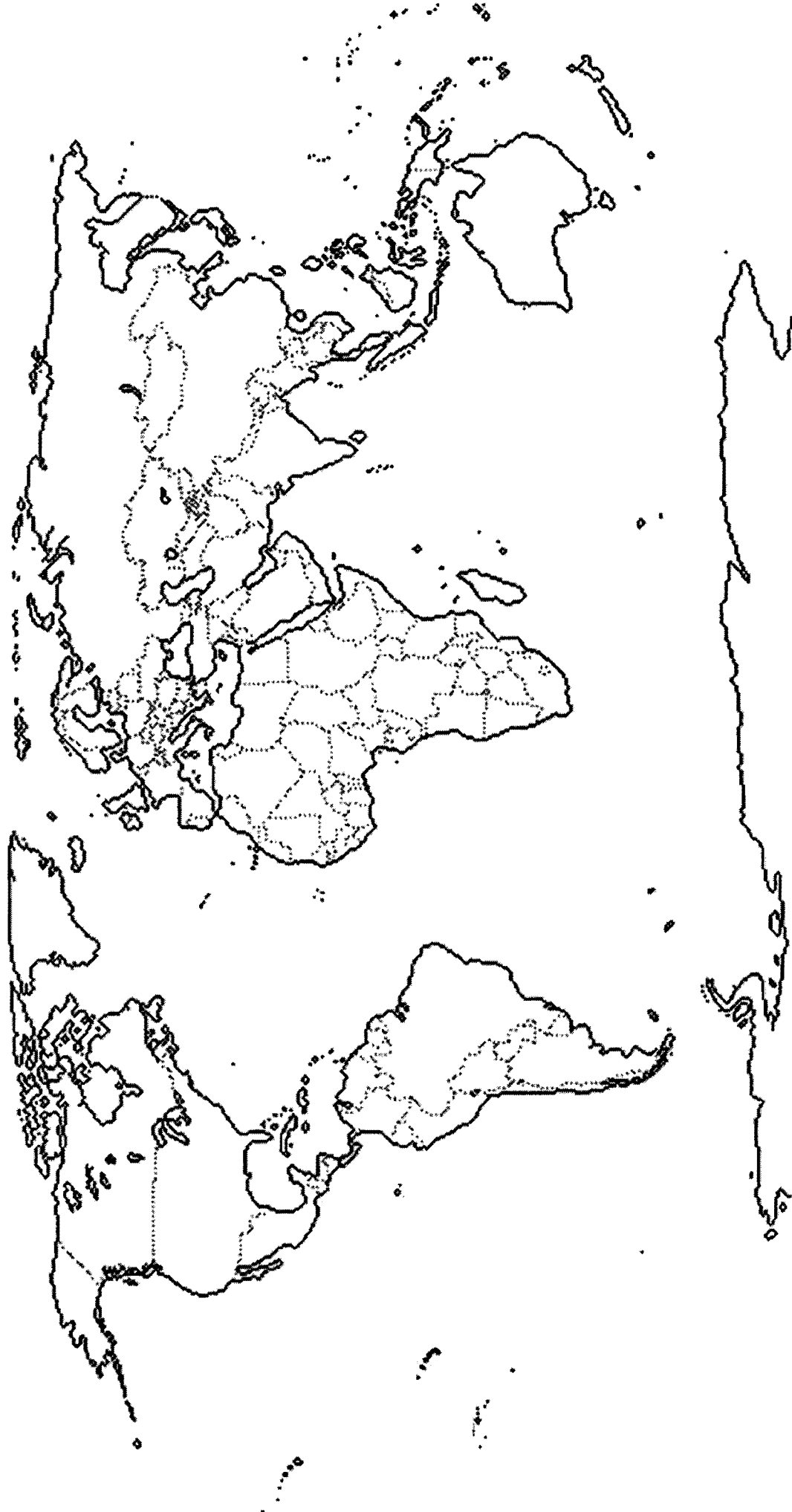
After writing 35 lesson plans, I discovered a few things about myself as a planner and teacher. First, I discovered that my default reaction is to lecture information to the students. However, in trying to plan lessons for a band, I realized how I could convey information while the students are still actively involved. I began using much questioning. Instead of telling the students information, I began writing the information in question form, bringing the answers out from within the students instead of depositing information into them.

Additionally, I found myself evaluating the justification for the lessons as I wrote them. If I could not link the lesson to the band music, I seriously questioned the inclusion of the lesson. I

came to realize that the National Standards are a great tool for teaching about all aspects of music. However, I also came to recognize that I cannot lose sight of the goal. My band classes will be focused on performance, as well they should be. The National Standards can be used to enhance my students' education in music, but they should not eclipse the performance aspect of my bands.

A problem I ran into toward the end of my lesson writing was that I was running out of ideas for lesson plans. I can to a certain point where I was simply repeating plans or was simply grasping for things about which I could teach my students. I believe that when I am actually teaching it will be easier to address this issue, as I will be in front of students daily and dealing with the real issues that they have in performing and in the other aspects of music.

Writing this unit plan has been invaluable to my undergraduate music education. I have been given the opportunity to work through the research, collection, and ordering of music as well as the process of analyzing scores, writing lesson plans, and addressing the projected needs of my students. Whether this particular plan is used in the future or not, I have come away with the tools and practice needed to implement the National Standards for Music Education in my band performance classes.



World

taken from www.cyberlearning-world.com/lessons/usg.htm

Brazilian Folk Dance Suite

Arranged by William E. Rhoads

Neil A. Kjos Music Company

6:25

Composing rhythms for percussion

2 Performing on instruments

4 Composing and arranging music within specified guidelines

5 Reading and notating music

6 Listening to, analyzing, and describing music

Evaluating our Performance

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

7 Evaluating music and music performances

Folk Dance

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

8 Understanding relationships between music, the other arts, and disciplines outside the arts

9 Understanding music in relation to history and culture

History of Brazil

9 Understanding music in relation to history and culture

Improvising Rhythms

3 Improvising melodies, variations, and accompaniments

5 Reading and notating music

Introducing Bossa Nova

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

9 Understanding music in relation to history and culture

Syncopation

1 Singing

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

7 Evaluating music and music performances

Working Through Rhythmic Passages

2 Performing on instruments

5 Reading and notating music

Brazilian Folk Dance Suite

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6:25

Composing rhythms for percussion

Standards

2 Performing on instruments

4 Composing and arranging music within specified guidelines

5 Reading and notating music

6 Listening to, analyzing, and describing music

Materials

Handout for students to compose on

Procedure

Have the students play movement II.

Ask the students what instruments make up the “groove” for the movements. [the bass line and the upbeats]

Ask the students what parts add flavor to the piece.

 Interesting accompaniments?

 Rhythmic accompaniments? [percussion]

Discuss how the percussion section has a number of layered parts all with a different rhythmic pattern. Explain what an ostinato is and how percussion parts like this are often repeated rhythmic patterns.

Have each percussion part play separately beginning at mvt.II, m.9 to hear each part. Begin with bass drum, then snare drum, guiro, and claves.

Discuss each one’s role:

 Bass drum: simple part, played on the beat

 Snare drum: many off beats, can have rolls

 Guiro: can have long or short beats, quicker rhythms

 Claves: short beats, intricate rhythms

Have all percussion parts play together to hear how they sound.

Announce that students will be writing a percussion part with these four instruments.

Review what an ostinato is and how each part should be a repeating figure of either one or two measures long.

Have the students follow the general ideas of each part’s role as listed above, but they can be creative within those general ideas.

Pass out the worksheet on which they will write their parts.

Explain that all instruments will be written just like wind players write rhythms; however, if they want the snare drummer to roll, show how to write that.

Explain to percussionists separately that their parts are to be notated like a true percussion part would be. Also, their compositions need to be different than the parts written in their music

for *Brazilian Folk Dance Suite* (they may not simply copy parts and claim that as their own). Collect the compositions at the end of the allotted time.

Continuance

When rehearsing the piece, make sure that the band is focusing on the groove. Review the percussion's role within the band. Discuss how the accompaniment parts fit into the percussion groove.

Compose a part for each percussion instrument listed below. The part should be a repeating figure of either one or two measures long. Remember to follow the general rules for each instrument's role:

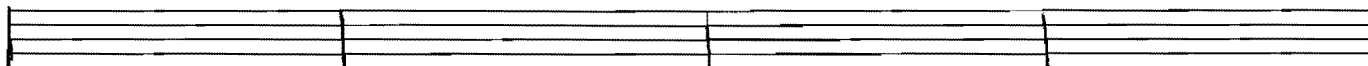
Bass drum: simple part, played on the beat

Snare drum: many off-beats, may have rolls

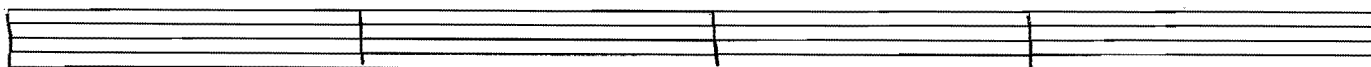
Guiro: can have long or short beats, quicker rhythms

Claves: short beats, intricate rhythms

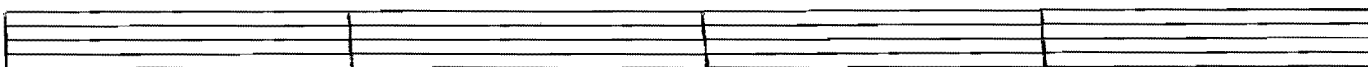
Bass Drum



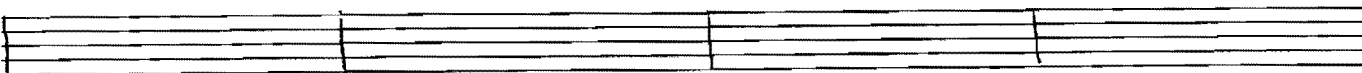
Snare Drum



Guiro



Claves



Brazilian Folk Dance Suite

Arranged by William E. Rhoads

Neil A. Kjos Music Company

6:25

Evaluating our Performance

Standards

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

7 Evaluating music and music performances

Materials

Recording of the band from a previous day's rehearsal

Worksheet on which the students can take notes

Procedure

Record a day's rehearsal on *Brazilian Folk Dance Suite*.

The next time in class, use the recording for the students to evaluate their performance.

Pass out the worksheet on which the students can take notes as they are listening to the recording. The worksheet will include areas listed below.

Are we playing the **correct pitches**?

Do we have **good intonation**?

Are we playing **rhythms correctly**?

Are we playing in the **correct style**?

Are the **dynamics** appropriate and noticeable?

Do we have **good balance**? Is there an individual or section sticking out inappropriately?

Discuss as a class areas of success.

Discuss areas needing improvement.

Ask the students *how* we can improve the areas that need improvement. Who will be responsible for these areas? How will they check to make sure that is being done? [i.e. to check, they could perform as a section; if not being performed well, perform individually; eventual playing test if not fixed]

Have the students play the sections discussed while applying the aspects the students wanted to fix.

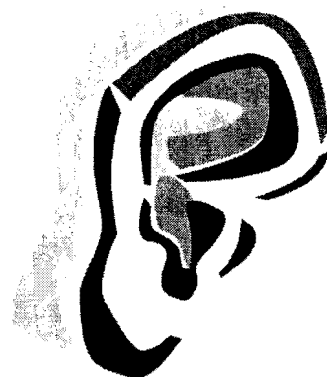
Continuance

In subsequent lessons and rehearsals, refer to the specific areas that the students listed. Continue to praise them for the areas they listed as successful. Address areas that need improvement, relating them back to the students' own assessments of themselves.

Take notes as you listen to a recording of yourselves. Make sure to listen to the band as a whole, not only your own section's part. We will discuss these areas after listening to the recording.

Are we playing the **correct pitches**?

Do we have **good intonation**?



Are we playing **rhythms correctly**?

Are we playing in the **correct style**?

Are the **dynamics** appropriate and noticeable?

Do we have **good balance**? Is there an individual or section sticking out inappropriately?

Brazilian Folk Dance Suite

Arranged by William E. Rhoads

Neil A. Kjos Music Company

6:25

Folk Dance

Standards

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

8 Understanding relationships between music, the other arts, and disciplines outside the arts

9 Understanding music in relation to history and culture

Materials

CD, *A Touch of Jobim* by the Falconaires, a US military jazz band

DVD of folk dance video clips

Procedure

Set up the video clip, announcing that this dance is a samba.

Ask the students where they have heard about samba before. [Samba was the predecessor to bossa nova. Play a short clip of “So Dansa Samba” to remind students of samba style.]

Write on the board the different categories that will be discussed following the music.

View the video.

Have students discuss the dancers’ costumes and movements in groups of 2-3 for three minutes.

As a class, discuss the following topics:

- Costumes

- Movements

- Dancing alone vs. together

- Reaction of audience members

Have students play m.1-42 of the quickstep movement, announcing that they will be comparing their music to the music on the video clip.

Play a short clip of the video again and have the students focus on listening to the music.

Ask the students what instruments they heard in the video clip’s music. [strings, percussion, brass]

Discuss similarities of the two pieces.

- Tempo

- Style

 - Opening of our piece is brass emphasized, just like dance music

 - Articulations – short, crisp

 - Percussion offers a groove

Discuss differences.

 - Video music has no woodwind emphasis, actually has strings (serving in the woodwinds’ place)

 - Video has more emphasis on brass

Ask students how they will reflect the style of the video clip in their playing.

Include the attitude that the dancers show in the students' playing.

Short, crisp articulations

Percussion keeping a steady groove in the background

Play the piece, emphasizing that the students add in the suggestions they made about making the two pieces similar.

Continuance

When playing the Brazilian piece in the future, refer to the video: its style, the dancers' attitudes, and the suggestions the students made in regards to improving their own playing styles. The students should continue to add these elements into their playing in all the movements of the piece.

Acknowledgements

Video clip taken from <http://video.google.com>.

Brazilian Folk Dance Suite

Arranged by William E. Rhoads

Neil A. Kjos Music Company

6:25

History of Brazil

Standards

8 Understanding relationships between music, the other arts, and disciplines outside the arts

9 Understanding music in relation to history and culture

Materials

World map

Procedure

Begin by asking if someone can identify which continent Brazil is in.

Ask if anyone can pinpoint it on the map.

Ask what language Brazilians speak. [Portuguese] Ask if anyone knows why Brazil is the only South American country to speak Portuguese.

Tell the history of Brazil.

History

Officially, Brazil was founded in 1500 by Portugal. However, the story goes that Brazil was actually discovered in 1341 by a Portuguese man named Sancho Brandão. At the time, Portugal and Spain, two countries heavily into exploration, had divided the world into two parts. Each could claim land as its own if it were on its own side of the dividing line. The story goes that Brandão found Brazil in 1341, but because it was not on Portugal's side of the dividing line, he did not announce it. Portugal requested that the Pope move the dividing line westward, which he did so in the Tordesillas Treaty in 1494. In 1500, Pedro Álvares Cabral from Portugal "discovered" Brazil and claimed it for Portugal. This is why Brazilians speak Portuguese to this day, while the rest of South Americans speak Spanish (Spain had the west side of the line; Portugal had the east).

In 1822, Brazil became an independent nation from Portugal. Like the United States, Brazil also brought in slaves from Africa. The height of this practice happened just before 1850. Shortly after that, people began working to abolish slavery and it was abolished in Brazil by 1888.

Today Brazil is the 5th most populated country in the world and has the 9th largest economy. However, one of the present problems is that there are huge income inequalities, meaning that there are some VERY rich people as well as VERY poor people. In the 1990s, more than 1 out of every 4 Brazilians lived on less than \$1 per day.

Acknowledgements

All history information was taken from www.wikipedia.com.

Brazilian Folk Dance Suite

Arranged by William E. Rhoads

Neil A. Kjos Music Company

6:25

Improvising Rhythms

Standards

3 Improvising melodies, variations, and accompaniments

5 Reading and notating music

Materials

none needed

Procedure

Write out percussion rhythms from mvt.II, m.9 on board. Have each percussionist play his rhythmic pattern again for the band to hear.

Have the band clap through rhythms.

Announce to the students that they will be improvising rhythms.

They may use whatever rhythms they would like, but their improvisation must include some upbeat rhythms and sixteenth notes somewhere in the passage. The rhythms on the board may be used for some starting ideas.

Each student will do this improvisation individually while the rest of the band lightly taps downbeats (two-finger taps). Each individual's time will last for 4 measures.

Continuance

For a later lesson, the students may again improvise rhythms. In this lesson, they can trade 4 measures at a time. When trading fours, each student should take an aspect of the other student's previous measures to incorporate and build into his own.

Brazilian Folk Dance Suite

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Neil A. Kjos Music Company

6:25

Introducing Bossa Nova

Standards

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

9 Understanding music in relation to history and culture

Materials

CD, *A Touch of Jobim* by the Falconaires, a US military jazz band

Procedure

As the teacher lectures about bossa nova music, the song “Once I Loved” from *A Touch of Jobim* should be playing softly in the background.

Share bossa nova history with the students.

Bossa Nova History

Bossa nova music was created less than 50 years ago (1958) by two men in Brazil, Antônio Carlos Jobim and João Gilberto. The style evolved from a different type of music called samba music. Samba has an emphasis on percussive sounds.

Samba

In order to demonstrate samba music, play an excerpt from “So Dansa Samba” from the same recording. Point out the percussion emphasis (with percussion instruments and also with percussive sounds/articulations from the other instruments) and the active parts of the other instruments.

Bossa Nova Style

As you tell about the role of each instrument in bossa nova, take a few notes on the board.

Tell the students about the instrumentation of typical bossa nova music.

Bossa nova instrumentation typically uses acoustic guitar, drums, piano or electronic organ, and an acoustic bass, and vocals.

The guitar usually plays without a pick and plays the rhythmic accompaniment.

The accompaniment often has an emphasis on beat one.

The drums are not emphasized in bossa nova, but there is a particular style for drums in bossa nova. The drummer often plays the high hat in eighth notes and plays rim clicks in a pattern.

The overall feel of bossa nova is a swaying feel, a bit different from the swinging feel of American jazz.

Have the students listen to “Água de Beber” from the same recording and discuss how this piece represents bossa nova:

Guitar's role
Rhythmic accompaniment
Has vocals
Swaying feeling, etc.

The band will play the bossa nova movement from *Brazilian Folk Dance Suite*. Use questioning to discuss how that movement is similar in style to a typical bossa nova:

Rhythmic accompaniment in percussion and upbeat instruments
Emphasis on beat one in the flute accompaniment
Swaying feeling, etc.

Ask the students if there any ways *Brazilian Folk Dance Suite* is different from the recordings.

Different melodies
Different tempos

Continuance

As students come in to class, have bossa nova music playing on the days that *Brazilian Folk Dance Suite* will be rehearsed.

Acknowledgements

All information was taken from www.wikipedia.com.

Brazilian Folk Dance Suite

Arranged by William E. Rhoads

Neil A. Kjos Music Company

6:25

Syncopation – This lesson is to be used if students need improvement on syncopation in mvt.II

Standards

- 1 Singing
- 2 Performing on instruments
- 5 Reading and notating music
- 6 Listening to, analyzing, and describing music
- 7 Evaluating music and music performances

Materials

none needed

Procedure

Have the horn section play their part beginning at m.9.

Ask the other students to raise their hand if they play that same rhythm anywhere in the piece.

[saxes, horns, trombones, snare drum]

Have the rhythm written on the board. Ask a student to identify which counts they play on.

Ask another student to identify the counts on which they do not play. [1,3,4]

Have the saxes, horns, trombones, and snare drum (group one) sing their parts while the rest of the band claps on 1,3,4.

Have the band clap 1,3,4 while the saxes, trombones, and snare drum play their parts at m.33.

Have the horns play at m.9 while the band claps 1,3,4.

Address the tubas, stating that they play the same rhythmic pattern in almost every measure of the piece. Ask a tuba student what counts he/she lays on. [1,3,4]

Tell the band that the saxes, horns, trombones, and snare drum can listen for the tubas to fit inside their parts. Instead of listening for the band to clap, the sections can listen for the tubas to play when they are resting.

Have the tubas and group one play together at m.33.

Have the tubas and the horns play together at m.9.

Ask the rest of the band to evaluate the groups' playing. Ask them if the rhythm was correct.

Then expand their listening by asking about the groups' intonation, style, tempo, etc.

Continue to have the groups of players rehearse until it is acceptable to the students.

Rehearse the piece from m.9-49. Have the students evaluate their own playing. Ask them what they can improve upon and then rehearse those areas.

Continuance

In future rehearsals, encourage the saxes, horns, trombones, and snare drum to listen to the tuba section for the downbeats. In addition, if the snare drummer is a strong player, the other sections can listen to him/her as an example. Repeatedly have the students sing and clap their parts to reinforce the correct rhythms.

Brazilian Folk Dance Suite

Arranged by William E. Rhoads

Neil A. Kjos Music Company

6:25

Working Through Rhythmic Passages

Standards

2 Performing on instruments

5 Reading and notating music

Materials

none needed

Procedure

Write on the board the rhythmic passage in mvt. III, m.75.

Ask the students to identify the downbeats and mark those on the board.

By raising hands, have students dictate the counts of the passage and record on the board.

Have students tap the downbeats on their laps while the teacher models the counting for them multiple times.

Have the students join in counting.

To make it easier to remember, announce that the teacher has made up lyrics to this passage.

[Lyrics in *italics* are the sixteenth note spots.]

Lyrics: *Hamburger*, shake, *and a* French fry with an *apple* pie on the side.

Adjusted lyrics for last time through: *Hamburger*, shake, *and a* French fry with dessert.

Have students read through the lyrics once aloud, out of rhythm.

Read through the lyrics in rhythm. Model it a second time.

Have the students join in speaking the lyrics in rhythm. Repeat this a number of times.

Return to counting the rhythm with proper counts.

Students with that passage in their parts should play it while the other students continue to count.

Have all students play their written parts.

Continuance

The next time the students play this passage, attempt to read through it without extra help. If necessary, review the proper counting and then review the lyrics. Use both together to help students grasp the correct rhythm.

Ngiele, Ngiele

Arranged by Randy Navarre

Northeastern Music Publications, Inc.

2:41

African instruments

2 Performing on instruments

5 Reading and notating music

9 Understanding music in relation to history and culture

Comparing our music to African music

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

7 Evaluating music and music performances

9 Understanding music in relation to history and culture

Composing and performing ostinati

2 Performing on instruments

4 Composing and arranging music within specified guidelines

5 Reading and notating music

6 Listening to, analyzing, and describing music

7 Evaluating music and music performances

Folk Dance

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

9 Understanding music in relation to history and culture

History of The Republic of Congo

8 Understanding relationships between music, the other arts, and disciplines outside the arts

9 Understanding music in relation to history and culture

Improvising on a major triad

1 Singing

2 Performing on instruments

3 Improvising melodies, variations, and accompaniments

5 Reading and notating music

Learning about ostinati

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

7 Evaluating music and music performances



DJEMBE : Lead drum, Iroca one piece carved body, thin Goat skin, pretensioned rope.

DOUM DOUM : Bass drum, forms the ground for most of the rhythms, unshaven calf skin head.



OPRENTE : The Oprente is part of the stick-tuned instrument family traditionally played in Ghana. It is skinned with antelope which makes a lovely warm sound. The drum makes a whistling sound when the middle finger is rubbed over the skin when playing. Subtle and distinctive.

TALKING DRUM : Held under the arm and played with a hard, bent beater. Squeezing the drum changes the pitch, thus the instrument talks with the person.



BALAPHON : The African xylophone with gourds underneath provide a sound chamber for each note. Each instrument comes with two beaters.

WATER DRUM : The Water Drum is usually played in pairs. Half fill the larger calabash with water; place the smaller one on top of the water and play gently. The sound is extraordinary.





SHEKERE : A gourd covered with a net of beads.
They do not look it but these shakers are incredibly loud!!
It is a forerunner of the cabasa.



CAXIXI : Pronounced 'caichichi',
this is the forerunner of the maracas.
Children can learn to play this instrument very quickly.
It adds to the general mix of the sound.



Lyrics lesson

2 Performing on instruments

5 Reading and notating

9 Understanding music in relation to history and culture

Ngiele, Ngiele

Arranged by Randy Navarre

Northeastern Music Publications, Inc.

2:41

African instruments

Standards

2 Performing on instruments

5 Reading and notating music

9 Understanding music in relation to history and culture

Materials

Overhead of African instruments pages

Procedure

Ask students what types of African instruments they have seen before. Have them describe the look of the instrument as well as the sound.

Ask the percussion section if they can identify any African instruments in their collection of auxiliary instruments. [talking drum, djembe, etc.]

Ask the students what they think the most-used African instruments are in Western music. [drums]

Show the instrument pictures on the overhead and discuss each one's role. Demonstrate (or have percussion students demonstrate) the sound of the instruments already available in the classroom.

Ask the students what materials the instruments are made of. [animal skins, gourds, materials occurring in nature]

Discuss why the instruments were originally made with materials occurring in nature. Ask the students if this is true only of African instruments. [No, all instruments began w/natural materials. They have been modified over the years to their present forms.]

Because they are playing a traditional African folk tune, ask the students which would be best: to play the piece using traditional African instruments or modern, manufactured instruments.

Have the students defend their answers. Discuss the need to be as authentic as possible (using what resources are available to you).

Have the students play through *Ngiele, Ngiele*.

Continuance

In the "Comparing our music to African music" lesson, refer to the instruments introduced in today's lesson. Show the pictures again and refer to the materials used to make the sounds of the instruments.

Acknowledgements

All pictures and information were taken from <http://www.earthvibemusic.com/africa.htm>.

Ngiele, Ngiele

Arranged by Randy Navarre

Northeastern Music Publications, Inc.

2:41

Comparing our music to African music

Standards

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

7 Evaluating music and music performances

9 Understanding music in relation to history and culture

Materials

Clips of music from CD

Worksheet on which the students can take notes

Procedure

Have the students play *Ngiele, Ngiele* or an excerpt for rehearsal later in the period.

Pass out the paper on which students will take notes while you explain that they will be listening to some short excerpts of music from Western Africa. This performance is by Americans as they perform and dance to Western African music.

Listen to the first clip while students take notes.

Discuss what instruments they students heard.

Discuss the rhythmic patterns of the instruments in the first clip. (This is to be done now so that the students can better listen to the following two clips.)

Listen to the remaining two clips of music.

Have the students discuss in groups of two or three what instruments they heard and the rhythms or repeating patterns of the instruments.

Discuss the students' perceptions of African music. Ask the students if they liked it; why or why not; if they have ever heard music similar to this; if they have heard music like this in popular music that they regularly listen to; etc.

Ask the students how they can apply these clips to their music. [repeating patterns in music, equal parts with other instruments, having fun and enjoying the music!]

Have the students play the selected rehearsal section for the day and implement the suggestions the students made about their own playing.

Continuance

In subsequent rehearsals, have the students review the things they suggested they could do to sound similar to the African music. Have the students include these practices in their playing.

Acknowledgements

All music clips were taken from <http://www.alokli.com/site/audio/audio.html>.

Sound Clip #1

What instruments did you hear?

What kind of rhythms were the instruments playing?

What noise was in the background (if any)?

Sound Clip #2

What instruments did you hear?

What kind of rhythms were the instruments playing?

What noise was in the background (if any)?

Sound Clip #3

What instruments did you hear?

What kind of rhythms were the instruments playing?

What noise was in the background (if any)?

Ngiele, Ngiele

Arranged by Randy Navarre

Northeastern Music Publications, Inc.

2:41

Composing and performing ostinati

Standards

2 Performing on instruments

4 Composing and arranging music within specified guidelines

5 Reading and notating music

6 Listening to, analyzing, and describing music

7 Evaluating music and music performances

Materials

Staff paper on which the students can compose

Procedure

Ask students to define an ostinato.

Have the students compose a two-bar ostinato part using only the two notes they have been assigned. Tell them that they may use quarter, eighth, or sixteenth notes (or any of those rests) in any combination.

Flute – D, F

Trumpet – E, G

Oboe – D, F

Horn – A, C

Clarinet – C, G

Trombone – Bb, F

Bass Clarinet – C, E

Baritone – Bb, D

Bassoon – Bb, F

Tuba – Bb, F

Alto Sax – G, B

Mallets – Bb, D

Tenor Sax – C, G

Bari Sax – G, D

Ask students what three instruments they would like to hear play together in combination. Have a volunteer from each section play his/her part individually. Then have the three players play their ostinato part together (while repeating it). Ask the band to describe how the parts sounded. A few questions to spark discussion could be:

Did the three instruments balance well? Did any parts need to play out more?

How did the rhythms work together?

Was the combination of parts more interesting than any individual part?

Describe the color that the three instruments produced.

Repeat this exercise for any amount of time with any number of instruments per each playing.

Ngiele, Ngiele

Arranged by Randy Navarre

Northeastern Music Publications, Inc.

2:41

Folk Dance

Standards

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

9 Understanding music in relation to history and culture

Materials

DVD of video clips

Procedure

Have students play *Ngiele, Ngiele* in its entirety.

Set up the video, explaining that it is from the 1950s in The Congo.

Play the video clips.

Discuss these aspects of the video:

- Clothing (men were wearing skirts, decorative straps)

- Face painting

- Dance movements

 - Men dancing in small groups

 - Most of it focused on the large group participation (community aspects)

Ask the students what kind of music they heard. [drumming]

Ask them if there were any other instruments besides drums. [no]

Ask them if the drums parts kept changing or if it was a repeated pattern. [repeated pattern]

Ask the students to apply a name to that specific musical technique. [ostinato playing]

Ask the students to compare the music in this clip to their music.

- Similarities

 - Ostinati in both

 - Drum-heavy

- Differences

 - The video had no wind instruments

Ask the students how we can apply what we saw in the video to our music. [drums become prominent in appropriate places; working as a community when we play the music; recognize the layering of parts both in the percussion and in the winds]

Continuance

When rehearsing *Ngiele, Ngiele* in the future, require students to implement the suggestions that they made regarding their performance of the piece.

Acknowledgements

Video taken from <http://video.google.com>.

Ngiele, Ngiele

Arranged by Randy Navarre

Northeastern Music Publications, Inc.

2:41

History of The Republic of Congo

Standards

8 Understanding relationships between music, the other arts, and disciplines outside the arts

9 Understanding music in relation to history and culture

Materials

World map

Procedure

Begin by asking if someone can identify which continent The Congo is in.

Ask if anyone can pinpoint it on the map. Note that it sits on the Equator. Ask if anyone can guess which country originally colonized The Congo. Tell The Republic of Congo's history.

History of The Republic of Congo

The Congo's land became the personal property of King Leopold II of Belgium in 1885. Leopold instituted the Public Force which terrorized the natives if they did not meet the quotas for making rubber that Leopold instituted (they regularly cut off the natives limbs for not meeting quotas). The land became a Belgium state in 1908 because of international pressure.

In 1960, the natives declared independence from Belgium and named the country the Republic of Congo. There was much civil unrest from 1960-1965. In 1965 the United States helped to instate Joseph-Désiré Mobutu as leader of the country. The US helped Mobutu because he was greatly opposed to Communism. Mobutu renamed the country Zaire in 1971. Mobutu was very corrupt, however. He was said to have 4 billion US dollars in international banks, roughly the equivalent of the national debt. A rebellion ousted Mobutu in 1997. The country has been in civil war and ethnic strife since the mid-1990s. They have had a huge influx of refugees fleeing Rwanda because of the genocide.

(Ask the students if they have heard about the Rwandan genocide. If not, consider giving a lesson on that topic. If so, discuss the need to reject discrimination...the Rwandan genocide was based on *assigned* people groups. They really were fighting over nothing!)

In 2006, The Congo has had the first multi-party elections since 1960, but those resulted in riots in the street. The country has been plagued by much strife in its history.

The Republic of Congo is the third largest country in Africa. There are as many as 250 people groups and 700 local languages. French is one of the national languages and is used as a neutral language among the different people groups.

Acknowledgments

Information taken from www.wikipedia.org and <http://www.nationalgeographic.com/index.html>.

Ngiele, Ngiele

Arranged by Randy Navarre

Northeastern Music Publications, Inc.

2:41

Improvising on a major triad

Standards

- 1 Singing
- 2 Performing on instruments
- 3 Improvising melodies, variations, and accompaniments
- 5 Reading and notating music

Materials

Parts for alto sax, bari sax, horn, and orchestra bells for m.95-102

Procedure

Rehearse *Ngiele, Ngiele* from m.95-end.

Ask the students if anyone knows what a major triad is. If not, encourage them to figure out what a triad is. Ask them what “tri” might mean... “tricycle,” “tripod,” “triangle,” “trio,” etc.

Explain that a triad is three notes put together to make up a chord. Explain further that a major triad is scale degrees 1, 3, and 5 of a major scale.

Have the students play those scale degrees from a concert Bb scale.

Ask the students where they have heard these three notes in succession before. [the melody of *Ngiele, Ngiele*]

Have the students play a major triad.

Have the students sing a major triad. Repeat until they are singing correctly.

Have the students play a major triad once more.

Explain that students will be improvising on the major triad. They may play any note in the major triad (in any octave). They may use quarter, eighth, half, and whole notes (or rests). Students will improvise for 8 measures before moving on to the next student.

For an accompaniment, the brass and bass clarinet will play m.103-110 on repeat. The woodwinds (except alto sax) will play m.95-102 on repeat. The alto sax, bari sax, horn, and orchestra bells will play parts written out by the band director.

Repeat as necessary until everyone has improvised.

Rehearse *Ngiele, Ngiele* beginning at m.43 (or as necessary).

Continuance

If future rehearsals of *Ngiele, Ngiele*, review the concept of a major triad by having the students analyze the melody.

Alto Sax

Ngiele, Ngiele



Bari Sax



Horn



Orch. Bells



Ngiele, Ngiele

Arranged by Randy Navarre

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2:41

Learning about ostinati

Standards

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

7 Evaluating music and music performances

Materials

none needed

Procedure

Have the students play *Ngiele, Ngiele* from the beginning through m.42.

Beginning in m.13, have the large djembe player play his part for a few measures. Ask him about how many measures that part continues for.

Have the snare drummer play his part beginning in m.13. Ask him the same question.

Ask the entire percussion section if each of their parts are one-measure phrases repeated over and over again. [yes]

Ask the class if they have ever heard of a term that means a repeated melodic or rhythmic idea. If they do not know, tell them that it is called an ostinato—a short melodic or rhythmic passage that is repeated. Explain that an ostinato part is a part that is different from the melody; it is an extra part. Ask the students if a melody part could be an ostinato. [no]

Have flutes play m.5-12.

Ask the class if they would agree that the flute part is repeated. Ask the class if the flute part is an ostinato. Tell them to think about their answers because they will have to explain why or why not they answered the way they did. [The flute part is not an ostinato because it is the melody. While the melody may have characteristics similar to an ostinato, it cannot be one because melodies are not ostinato parts.]

Tell the class that ostinato parts are often layered on top of one another to create intricate parts. Beginning at m.69, have each percussionist play four measures of his own part separately for the class.

Have the percussion section play their parts at m.69, each beginning two measures apart from each other. (Have the first percussionist begin at m.69; two measures later have the second percussionist begin at m.69. Two measures after that, have the third percussionist begin at m.69, etc.) Ask the band to compare the sound of the individual parts to the section as a whole. [The parts by themselves sound fairly mediocre, but all together they create an intricate percussion sound.]

Put the band together and rehearse the piece, beginning at m.69.

Continuance

In future rehearsals with this piece, ask the students to identify the musical term describing the percussionists' parts. Ask another student to define the term "ostinato."

Additionally, in the Folk Dance lesson, ostinato parts will be highlighted in the video and students will be required to remember the definition of an ostinato part.

In another lesson, students will be composing their own ostinati and performing them with their classmates.

Ngiele, Ngiele

Arranged by Randy Navarre

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2:41

Lyrics lesson

Standards

2 Performing on instruments

5 Reading and notating

9 Understanding music in relation to history and culture

Materials

Lyrics need to be printed out for a transparency

Procedure

Tell the students that “Ngiele, ngiele” means “I’m walking, I’m walking.” It is written in the Kikongo language. Kikongo is spoken in The Democratic Republic of Congo as well as the countries to the west and south of it.

Read through the lyrics with the class.

“I’m on the way,
going to Kongo
a rich kingdom.
On my way
I found
diverse treasures.
I also found a crafty snake
which tried to bite me.
Made me cry,
“Oh father! Oh father!
Then I saw five drums
Resounding,
spreading the news:
I’m on the way,
going to Kongo,
the big kingdom.”

Tell the students that the story of *Ngiele, Ngiele* is about a young girl on a long walk. On the walk she finds a pond full of catfish, a treasure! However, she also encounters a poisonous snake which bites her. She cries out, “Oh Father! Please come to my rescue!” The music is played to counteract the venom. Empowered by the resounding drums, she is able to continue on her way to the Kongo Kingdom.

Ask the class why the girl would consider the pond of catfish a “treasure.” [food! also, for playing in]

Ask them what the most important part of the music is, according to the story. Ask them to tell what empowers her. [the drums]

Have the students discuss how they can apply this story to their music. [The drums at the end of the piece need to be strong enough to counteract the venom; however, they should not be overpowering at the beginning of the piece.]

Rehearse *Ngiele, Ngiele* beginning at m.111. Ensure that the drums are strong, but are not overpowering, especially when the wind players need to be heard. From m.126-end, the drums can be as strong as appropriate while also being played correctly.

Continuance

When rehearsing *Ngiele, Ngiele* in the future, refer to the story and the importance of the drums to the story. Have the students evaluate the quality of the drummers' playing. Are they playing too softly? Too loudly? With proper technique? Etc.

Acknowledgements

Information taken from

<http://www.africanchorus.org/Voam/Voam131.pdf>

<http://www.chilledsoftware.com/choeurlagrace/KyotoDocument.pdf>

http://www.nemusicpub.com/music/scores_list.cfm?list=classical

<http://www.wikipedia.org>

Lyrics to *Ngiele, Ngiele*

“I’m on the way,
going to Kongo
a rich kingdom.
On my way
I found
diverse treasures.
I also found a crafty snake
which tried to bite me.
Made me cry,
“Oh father! Oh father!
Then I saw five drums
Resounding,
spreading the news:
I’m on the way,
going to Kongo,
the big kingdom.”

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3:24

Comparing our literature to a Western piece

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

Comparing our literature to the original folk song

1 Singing

2 Performing on instruments

5 Reading and notating

6 Listening to, analyzing, and describing music

8 Understanding relationships between music, the other arts, and disciplines outside the arts

9 Understanding music in relation to history and culture

Composing on the Pentatonic Scale

4 Composing and arranging music within specified guidelines

5 Reading and notating music

Discovering the Pentatonic Scale

1 Singing

2 Performing on instruments

6 Listening to, analyzing, and describing music

Folk Dance

6 Listening to, analyzing, and describing music

8 Understanding relationships between music, the other arts, and disciplines outside the arts

9 Understanding music in relation to history and culture

History of Korea

2 Performing on instruments

8 Understanding relationships between music, the other arts, and disciplines outside the arts

9 Understanding music in relation to history and culture

Improvising a melody

2 Performing on instruments

3 Improvising melodies, variations, and accompaniments

5 Reading and notating music

Introducing 6/8 time as 2/4

- 1 Singing
- 2 Performing on instruments
- 5 Reading and notating music
- 6 Listening to, analyzing, and describing music

Lyrics introduction, Arirang

- 2 Performing on instruments
- 5 Reading and notating music
- 6 Listening to, analyzing, and describing music
- 9 Understanding music in relation to history and culture

Lyrics introduction, Beteul Norae

- 2 Performing on instruments
- 5 Reading and notating music
- 6 Listening to, analyzing, and describing music
- 8 Understanding relationships between music, the other arts, and disciplines outside the arts
- 9 Understanding music in relation to history and culture

Lyrics introduction, Odoldogi

- 2 Performing on instruments
- 5 Reading and notating music
- 6 Listening to, analyzing, and describing music
- 8 Understanding relationships between music, the other arts, and disciplines outside the arts
- 9 Understanding music in relation to history and culture

Korean Folk Song Medley

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3:24

Comparing *Korean Folk Song Medley* to a Western piece

Standards

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

Materials

Recording of *Variations on a Korean Folk Song* by John Barnes Chance

Assignment handout for students

Procedure

Have the students play the Arirang section from *Korean Folk Song Medley*.

Listen to an excerpt of *Variations on a Korean Folk Song* by John Barnes Chance.

Have the students compare the two pieces using musical language. Ask the following questions:

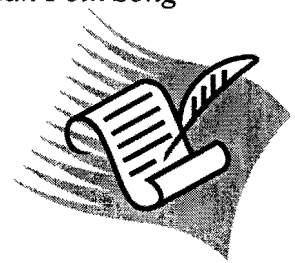
How are the two pieces different? [*Variations* is more technical, tempo is different, instrumentation]

How are the pieces the same? [They both use the original melody.]

What does “variations” mean? Discuss Chance’s piece as having variations on the melody whereas *Korean Folk Song Medley* stays with the original folk song throughout.

Have the students write a paragraph explaining the similarities and differences between the two using musical language. Hand out the assignment sheet.

Comparing *Korean Folk Song Medley* to *Variations on a Korean Folk Song*
Written Assignment



Write a paragraph discussing the similarities and differences between *Korean Folk Song Medley* and *Variations on a Korean Folk Song* that we heard in class. Use musical terms when writing your paragraph. You must include at least two similarities and two differences. Use proper grammar and writing style in this assignment.

You may discuss topics such as melody/accompaniment, style, variations/original work, technical difficulty, etc. You are not limited to these topics, nor do you need to address every one of these topics. Be creative!

Korean Folk Song Medley

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Comparing *Korean Folk Song Medley* to the original folk song

Standards

- 1 Singing
- 2 Performing on instruments
- 5 Reading and notating
- 6 Listening to, analyzing, and describing music
- 8 Understanding relationships between music, the other arts, and disciplines outside the arts
- 9 Understanding music in relation to history and culture

Materials

Compact disc of Asian recording of Arirang

Procedure

Have students play the Arirang section from *Korean Folk Song Medley*.

Have clarinets play their first 8 measures of Arirang (the melody).

Have the whole band sing the 8-measure melody.

Listen to the Asian recording of Arirang.

Have students compare the two excerpts using musical language. Ask the following questions:

What are the differences? [the style of singing, the language, the instruments]

What are the similarities? [itches up and down similar to opening statement]

Lead a discussion relating differences between Eastern/Western music to differences in life between people or cultures. Ask the following questions:

Are differences necessarily bad?

What can we learn from differences between people or culture?

How could differences be difficult?

How do we deal with situations like the above when differences are difficult?

Finish the lesson by bringing the focus back to Eastern and Western styles of music.

Continuance

In subsequent lessons, refer to the Eastern style of music as it pertains to *Korean Folk Song Medley*, reminding the students of the musical culture of Eastern countries, specifically Korea.

Acknowledgements

recording taken from <http://urison.co.kr/main.html>

Korean Folk Song Medley

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3:24

Composing on the Pentatonic Scale

Standards

4 Composing and arranging music within specified guidelines

5 Reading and notating music

Materials

Assignment handout for composition

Procedure

Review the makeup of a pentatonic scale and relate to the previous lesson “Discovering the Pentatonic Scale.”

Pass out the worksheet on which the students will compose. Go over the rhythms and rests in the rhythm bank. The students are to compose an 8-measure piece made up only of notes in the pentatonic scale. They may use rhythms or combinations of those from the rhythm bank.

While in class, the students may play on their instruments to get ideas for composition or play through what they have already written.

At the end of the allotted time, the students are to turn in their compositions if finished, or bring them back the next day after finishing them overnight.

Continuance

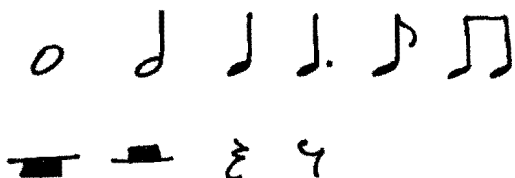
After looking through the compositions for an informal evaluation, pass the compositions back to the students. At this time, the students should add a tempo marking, dynamics, articulations, and any other extras such as style markings or fermatas, etc.

This assignment will be assessed and can be kept in each student’s portfolio.

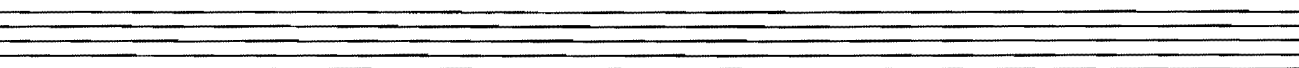
Name _____

You are to compose eight measures using the pentatonic scale. You may only use notes in the pentatonic scale. You may use those notes at any octave. You may use only rhythms and rests (and their combinations) listed in the rhythm bank.

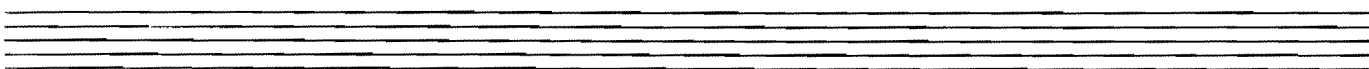
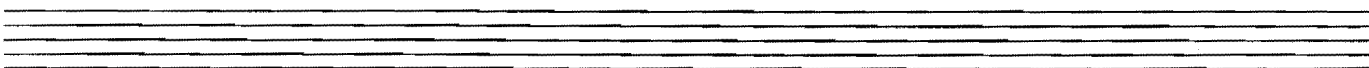
Rhythm Bank



Scale



Composition



Korean Folk Song Medley
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Alfred Publishing
3:24

Discovering the Pentatonic Scale

Standards

- 1 Singing
- 2 Performing on instruments
- 6 Listening to, analyzing, and describing music

Materials

none needed

Procedure

Write the concert scale of piece on the board: Eb, F, G, Ab, Bb, C, D, Eb
Have flutes (concert pitched instrument w/melody) call off every note they play in “Beteul Norae” and circle these as called [Eb, F, G, Bb, C]
Explain that pentatonic scale just means having five notes in the scale, but the Asian-sounding pentatonic scale uses scale degrees 1, 2, 3, 5, 6.
Have a student play these five notes up and down to hear the Asian sound of the scale.
Have the students sing these pitches up and down.
Compare the sound of the scale to *Korean Folk Song Medley*. Ask the students the following questions:
 Does it sound Asian?
 Have you heard this type of sound before?
 Where have you heard this before?
Work out concert pitches on the board for each key of instrument.
Have everyone play the pentatonic scale up and down.

Continuance

The students will later complete the “improvisation on a pentatonic scale” lesson to reinforce the construction and use of a pentatonic scale.

Korean Folk Song Medley

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3:24

Korean Folk Dance Videos

Standards

6 Listening to, analyzing, and describing music

8 Understanding relationships between music, the other arts, and disciplines outside the arts

9 Understanding music in relation to history and culture

Materials

Video clips DVD

Procedure

Prepare to show the clips of each dancer/group. Announce that the students will be discussing similarities and differences among the three clips. They need to be taking notes on the video clips. Hand out the notes sheet. Announce that the notes will be collected for a completion grade.

Play the “Traditional Korean Dancer” clip (30 sec).

Remind the students that they need to be taking notes.

Play the “Korean Traditional Dance” clip (20 sec).

Play the “Korean Farmer’s Dance” clip (or an excerpt—2 min).

Discuss as a class the similarities and differences between the three video clips, using the notes sheet topics as a guide.

Similarities:

Use of props: ribbons

Costumes in first and third video nearly identical

Music in the background heavy on drums

Dancers always moving in circles

Differences:

Costume in second video clip different than other two

Music in third clip had a much more tonal aspect than other two

Dancers were more subdued in first two clips than in the third

Ask the students if these clips are the only way a Korean person would dance. [No, just like in America, there are many types of dances; however, these few represent an idea of what a traditional Korean folk dancer might do]

Compare the music in the clips to other excerpts the students have heard of Korean music, specifically the Eastern recording of Arirang. Discuss similarities and differences.

Similarities:

Nasal-sounding instruments/voice

Differences:

Dance uses instruments, not voice

Dance is loud

Dance is faster
Dance is heavy on drums

Acknowledgements

All videos were taken from <http://video.google.com>.

Video Clip #1 – Solo female dancer

What kind of clothing is the dancer wearing?	What kind of props is the dancer using?
What kind of instruments do you hear? What does it sound like?	How is the dancer moving (flowing, abrupt, in lines, in circles, etc.)?

Video Clip #2 – Group of female dancers

What kind of clothing is the dancer wearing?	What kind of props is the dancer using?
What kind of instruments do you hear? What does it sound like?	How is the dancer moving (flowing, abrupt, in lines, in circles, etc.)?

Video Clip #3 – Group of male dancers

What kind of clothing is the dancer wearing?	What kind of props is the dancer using?
What kind of instruments do you hear? What does it sound like?	How is the dancer moving (flowing, abrupt, in lines, in circles, etc.)?

Korean Folk Song Medley

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3:24

History of Korea

Standards

2 Performing on instruments

8 Understanding relationships between music, the other arts, and disciplines outside the arts

9 Understanding music in relation to history and culture

Materials

World map

Procedure

To introduce Korea, ask if anyone knows where it is on the map.

Share some quick facts with the students

South Korea

Slightly larger than Indiana¹

48.8 million people population in country¹

(Indiana has 6.2 million people)²

roughly the same land area, but Korea has nearly eight times the population!

Ask the students if they know anything about Korea's history. Ask if America has had any part of their history. [Korean War]

Tell about Korea's history.

Korean History

Korea's history is peppered with war and despair.

By 1910, Japan had complete control of Korea.³

The Korean language was banned and the national religion became Shintoism, while the native religions were persecuted.³

Korea was producing a lot of rice, but most of it was going to Japan, so the native Koreans were now going hungry even though they were growing the food.³

The Korean people were even forced to give up their names and take on Japanese names.³

There were forms of torture to control the Korean people (including women being used as military sex slaves and cutting off the noses of women—which Japan returned as cremated ashes in 1990).³

By WWII, Japan still had control over Korea. Because Japan lost WWII, Korea was separated into North and South Korea after the war. The US took South Korea and Russia took North Korea, making it communist.³

From 1950-1953, the Korean War was happening, as North Korea invaded South Korea, trying to take it over. A cease-fire was signed in 1953 and the fighting stopped, although there are still US forces on the line dividing North and South Korea to ensure peace.³

After so much suffering, however, South Korea has recovered well economically. They have

grown from a developing country to one that keeps up with the more wealthy areas of the world.¹

Ask the students what it might be like to live in a country that has had so much war. Ask them how they would feel. Ask how it would affect them.

Play through *Korean Folk Song Medley*.

Continuance

Future lesson plans include discussions of the lyrics to the original folk songs. These song lyrics are sad and sometimes refer to the loss of loved ones from the wars. The lyrics from the folk songs will be related back to the history that was discussed in this lesson.

Acknowledgements

¹ taken from: <https://cia.gov/cia/publications/factbook/geos/ks.html#Geo>

² taken from: www.census.gov

³ taken from: <http://www.geocities.com/mokkim/koreahistory.html>

Korean Folk Song Medley

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Alfred Publishing

3:24

Improvising a melody

Standards

2 Performing on instruments

3 Improvising melodies, variations, and accompaniments

5 Reading and notating music

Materials

Harmonic progression/pentatonic scale handout for each key of instrument

Procedure

Review the pentatonic scale. Ask what a generic pentatonic scale is. [A scale with five notes]

Ask the students how to construct a pentatonic scale and write the scale degrees used on the board.

Pass out the harmonic progression/pentatonic scale sheet for each instrument (in own key).

“C instruments” – flute, oboe, mallets

“Bb instruments” – clarinet, tenor sax, trumpet

“Eb instruments” – alto sax

“F instruments” – horn

“trombone” – trombone

“nontransposing instruments” – baritone, tuba

Have students play through the harmonic progression together.

Announce that the students will be improvising off of the pentatonic scale.

Have 3 students play simultaneously (unless they are already comfortable with solo improvisation).

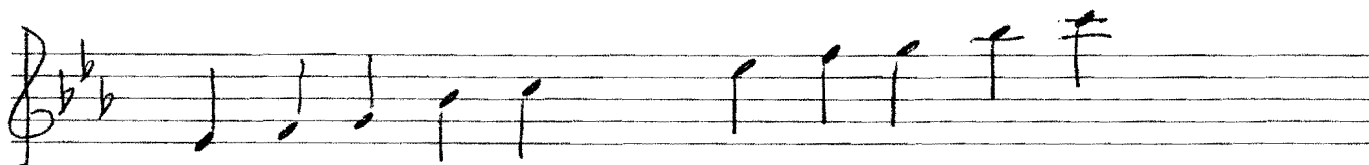
Students will play for 8 measures. They can use any rhythm or rest they want. They may only use the 5 pitches of the pentatonic scale.

They will move immediately to next 3 students while rest of band plays the accompaniment. The students may sit out playing the accompaniment for one turn prior to their own.

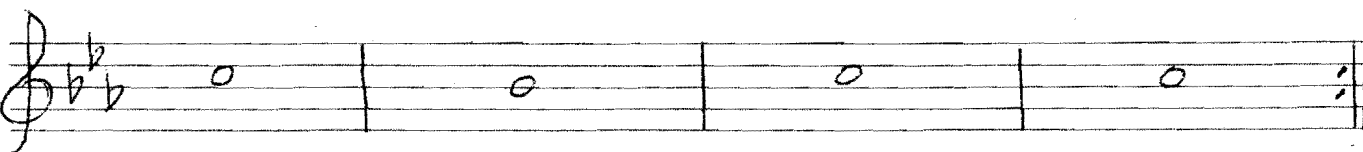
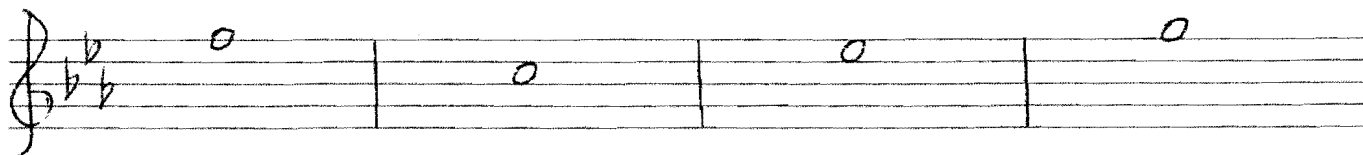
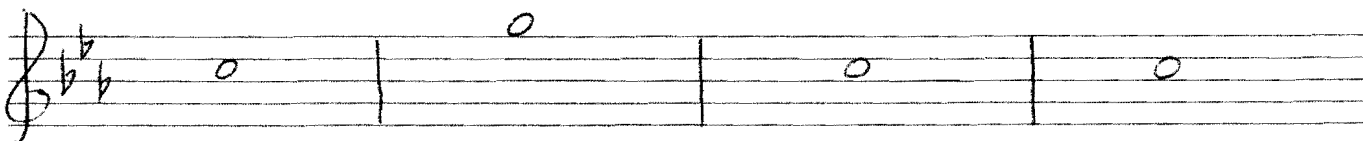
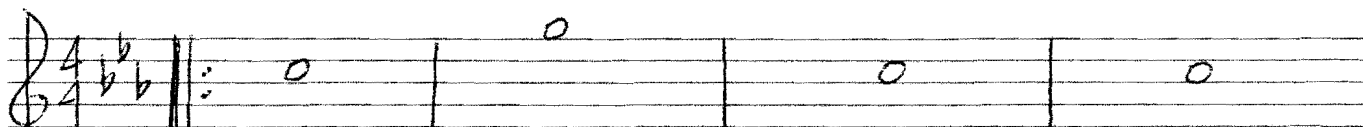
After every student has improvised on the scale, return to *Korean Folk Song Medley* to rehearse and finish the lesson.

C instruments

Pentatonic Scale

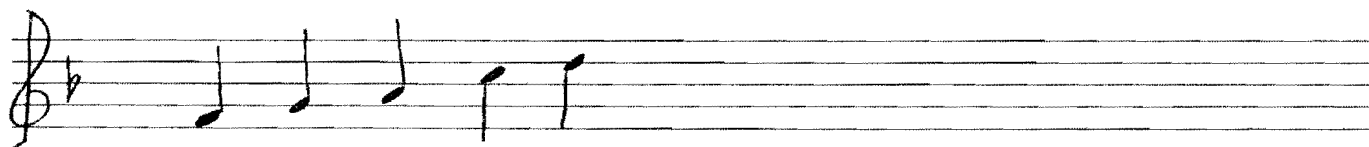


Harmonic Progression

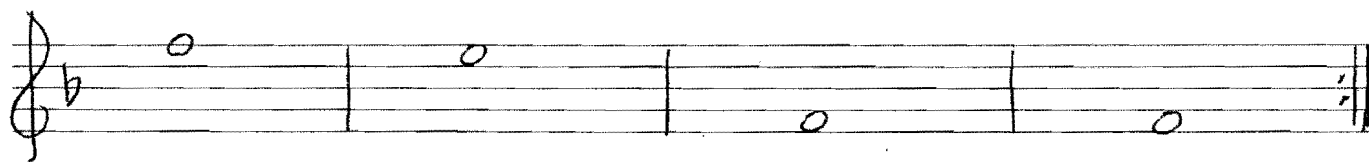
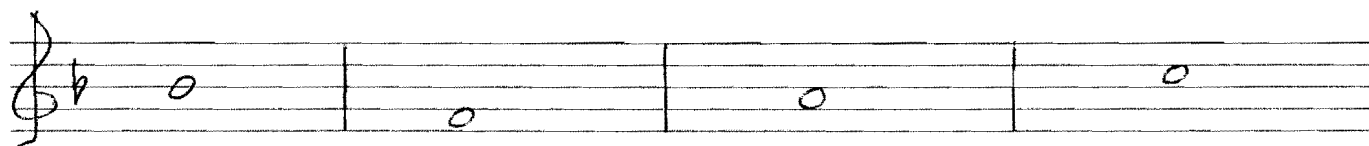
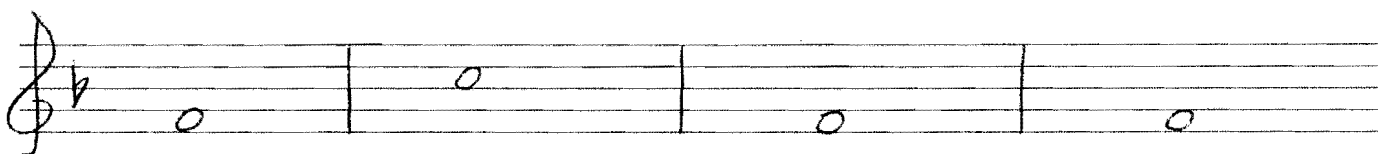
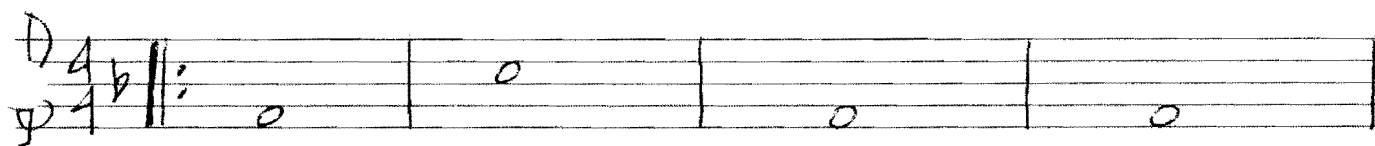


Bb instruments

Pentatonic Scale

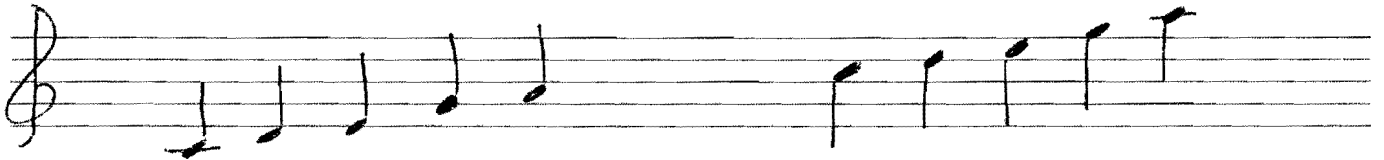


Harmonic Progression

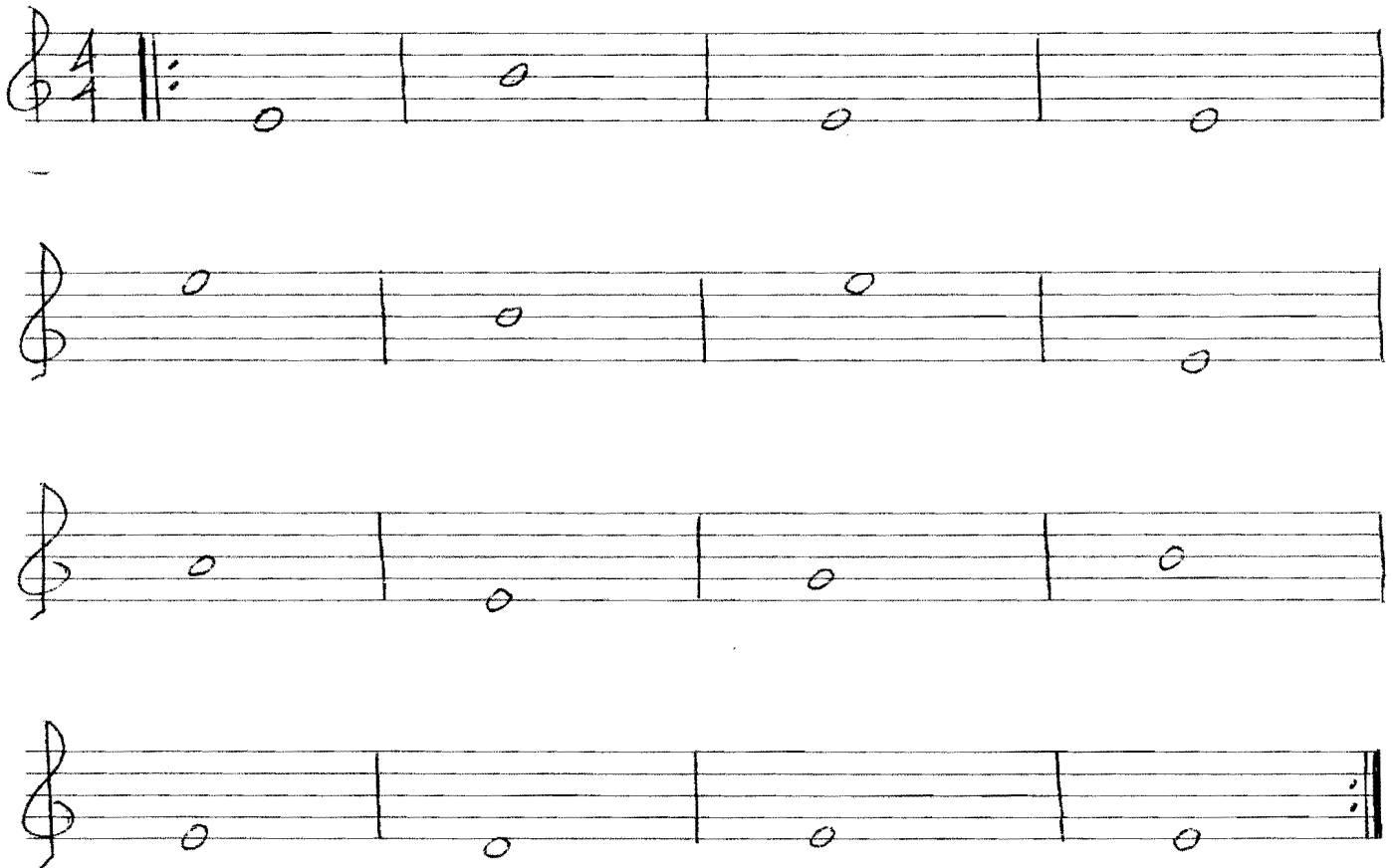


E♭ instruments

Pentatonic Scale



Harmonic Progression



F instruments

Pentatonic Scale

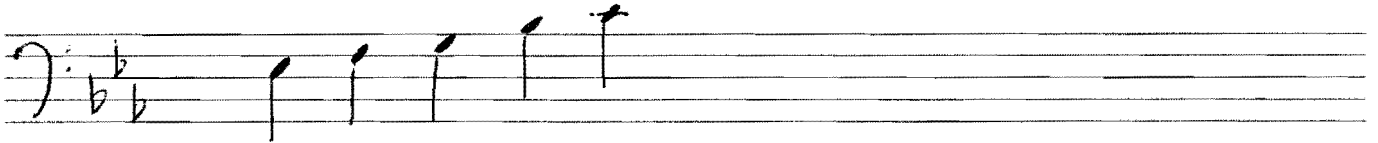


Harmonic Progression

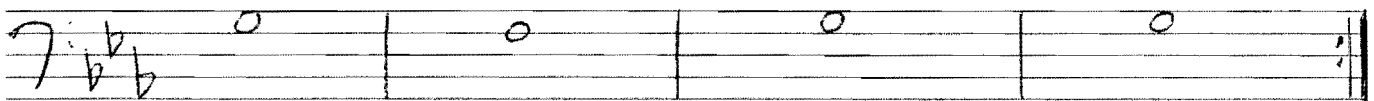
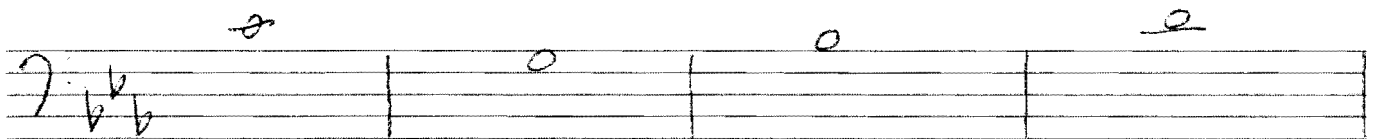
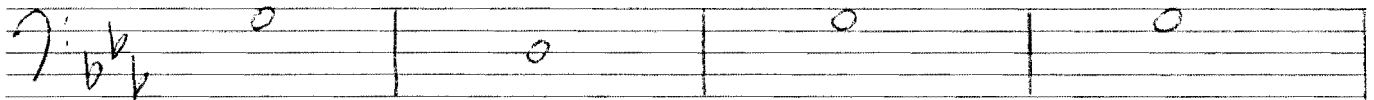
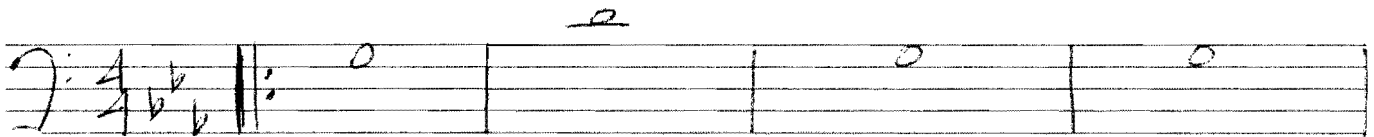
Handwritten musical notation for a four-measure harmonic progression in F major (two flats). The progression is written across four staves, each containing a whole note chord. The chords are: F major (F4, Ab4, C5), Bb major (Bb4, D5, F5), Eb major (Eb4, G4, Bb4), and F major (F4, Ab4, C5). The notation includes a repeat sign at the beginning of the first staff and a double bar line at the end of the fourth staff.

Trombone

Pentatonic Scale

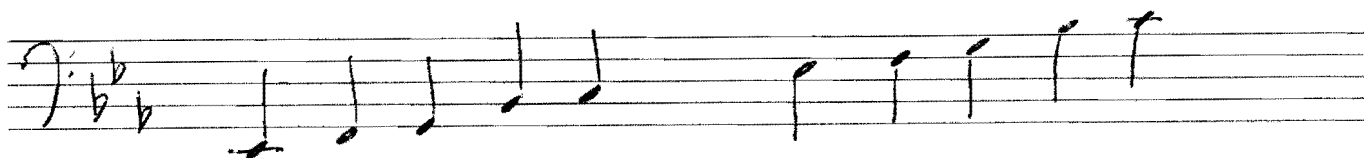


Harmonic Progression

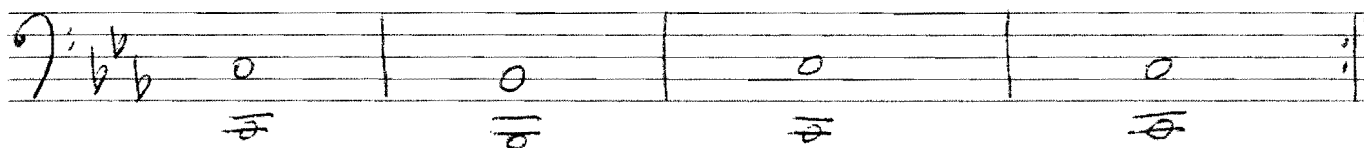
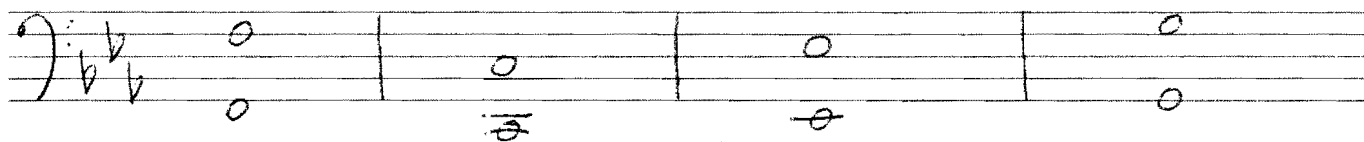
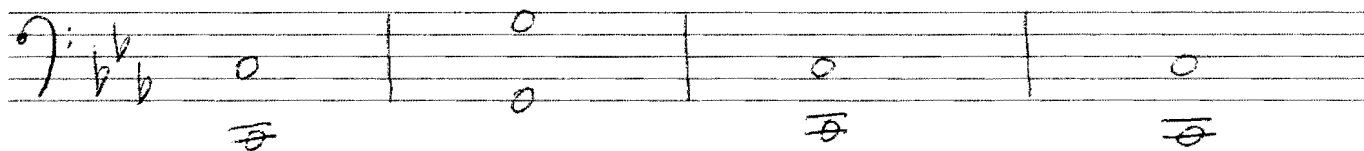
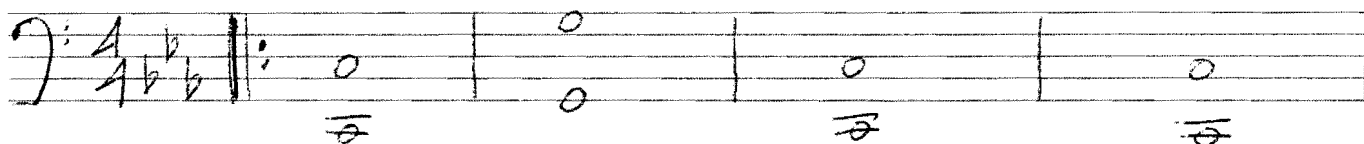


Non-transposing instruments

Pentatonic Scale



Harmonic Progression



Korean Folk Song Medley

Arranged by James D. Ployhar

Alfred Publishing

3:24

Introducing 6/8 time as 2/4

Standards

- 1 Singing
- 2 Performing on instruments
- 5 Reading and notating music
- 6 Listening to, analyzing, and describing music

Materials

Written lyrics to the children's songs

Procedure

Have the students sing popular children's songs in 6/8 // 2/4. Some examples include:

Row, Row, Row Your Boat
Hickory Dickory Dock
The More We Get Together
Take Me Out to the Ball Game

Sing the chosen songs as a band.

Ask the students what time signature the songs are in. [Students will likely answer 2/4 or 4/4.]

Confirm that these songs are felt in 2/4, but then ask the students what the division of the beat is.
[triple division]

Write measures of quarter notes on the board and sing the lyrics while pointing to the quarter notes in time.

Fill in subdivisions under the quarter notes of three eighth notes each.

Sing the songs again as a band so that the students can see the relation between 6/8 & 2/4.

Relate this to the band music in 6/8 // 2/4 (the Odoldogi section of the piece).

Have the students clap, tap, etc. with half of the band doing eighth notes and others doing quarter notes.

Have the students switch clapping parts.

Have the students play measures 30-47 to apply the 6/8 in 2/4 feel to the music. Rehearse this section of the music.

Continuance

The next time the band plays the Odoldogi section of *Korean Folk Song Medley*, clap and tap the quarter notes/eighth notes as in the above lesson before playing the section.

Acknowledgements

Children's song titles and lyrics were taken from www.theteachersguide.com.

Row, Row, Row Your Boat

Row, row, row your boat
Gently down the stream.
Merrily, merrily, merrily, merrily
Life is but a dream.

Hickory, Dickory, Dock

Hickory, dickory, dock!
The mouse ran up the clock;
The clock struck one,
The mouse ran down,
Hickory, dickory, dock!

The More We Get Together

Oh, the more we get together,
Together, together,
Oh, the more we get together,
The happier we'll be.

For your friends are my friends,
And my friends are your friends.
Oh, the more we get together,
The happier we'll be!

Take Me Out to the Ball Game

"Take me out to the ball game,
Take me out with the crowd.
Buy me some peanuts and Cracker Jack,
I don't care if I never get back,
Let me root, root, root for the home team,
If they don't win it's a shame.
For it's one, two, three strikes, you're out,
At the old ball game."

Korean Folk Song Medley

Arranged by James D. Ployhar

Alfred Publishing

3:24

Arirang lyrics introduction

Standards

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

9 Understanding music in relation to history and culture

Materials

Map of Korea

Lyrics to Arirang on an overhead

Procedure

Play through the Arirang section of *Korean Folk Song Medley*.

Tell students that there are actually multiple versions of the Arirang folk song. They differ in melody and lyrics. Ask the students if they know of any songs that are the same song, but differ in lyrics or melody [On Top of Old Smokey: two traditional lyrics plus one very changed set of lyrics, all lyrics listed at the bottom of lesson plan]

Show on the map where the different versions originated as you explain which is the most popular and the original.

original version – Jeongseon, eastern side of SK

most popular version – from Seoul, SK

another version – Jindo, southwestern section

another version – Miryang, southeastern section

Have a student read through the lyrics to Arirang.

Ask the students if they have any idea what the Arirang Pass is.

Explain that the Arirang Pass is a trail over a mountain.

Arirang lyrics¹

Arirang, Arirang, Arariyo...

I am crossing over Arirang Pass.

The man/woman who abandoned me [here]

Will not walk even ten li before his/her feet hurt.

Ask a few students interpret what they think the lyrics mean.

Explain the interpretation of the song. [In this song, the singer is cursing her (former) loved one, as he has left her. She proclaims the curse to be that his feet would hurt as he walks away across the mountain.]

Play through the Arirang section of *Korean Folk Song Medley*.

Ask the students how their music reflects the sentiment of the lyrics. If they have no ideas, suggest that they think of the lines of music as a single person. The section begins with one solo line. Ask what the solo section could be. [The singer speaking to her loved one]

Play through the section again as students pay attention to what the lines could mean.
Ask the students what happens with the melody at letter G. [The melody is played by two sections, one measure apart.] Ask the students what this might represent [both lovers talking at the same time, possibly arguing]. Ask what the ending measures 82-85 could mean with the part that is fading away [the lover walking away from the singer of the song].

Acknowledgements

¹ taken from www.wikipedia.org

² taken from <http://www.kididdles.com/lyrics/>

³ taken from <http://www.scoutsongs.com/lyrics/>

Lyrics

On Top of Old Smokey²

On top of Old Smokey,
All covered with snow,
I lost my true lover,
For courting too slow.

For courting's a pleasure,
But parting is grief,
And a false-hearted lover,
Is worse than a thief.

A thief will just rob you,
And take what you have,
But a false-hearted lover,
Will lead you to your grave.

The grave will decay you,
And turn you to dust,
Not one boy in a hundred
A poor girl can trust.

They'll hug you and kiss you,
And tell you more lies,
Than crossties on a railroad,
Or stars in the sky.

So come ye young maidens,
And listen to me,
Never place your affection
In a green willow tree.

For the leaves they will wither,
The roots they will die,

And you'll be forsaken,
And never know why.

On Top of Spaghetti³

On top of spaghetti,
All covered with cheese,
I lost my poor meatball,
When somebody sneezed.

It rolled off the table,
And on to the floor,
And then my poor meatball,
Rolled out of the door.

It rolled in the garden,
And under a bush,
And then my poor meatball,
Was nothing but mush.

The mush was as tasty
As tasty could be,
And then the next summer,
It grew into a tree.

The tree was all covered,
All covered with moss,
And on it grew meatballs,
And tomato sauce.

So if you eat spaghetti,
All covered with cheese,
Hold on to your meatball,
Whenever you sneeze.

Alternate Lyrics (extended version)²

Out on ol' Smoky,
Ol' Smoky so low,
I lost my true lover,
By courting too slow.

Oh, courtin's a pleasure,
And partin's a grief,
A false-hearted lover
Is wuss than a thief.

A thief he will rob yew,
And take all yew hev,
But a false-hearted lover
Will lead yew to the grave.

The grave it will take yew
And turn yew to dust;
There ain't one boy in a million
A poor girl kin trust.

They'll hug yew and kiss yew,
And tell yew more lies,
Than the spikes in a railroad,
Or the stars in the skies.

They'll tell yew they love yew,
To give you heart's ease,
And then when your back's turned
They'll court whom they please.

It's rainin', it's hailin',
It's a dark stormy night;
Your horses cain't travel,
'Cause the stars give no light.

Put up your horses,
And feed them some hay;
Come set hyar beside me,
Fer's long's yew kin stay.

My horses ain't hungry,
They won't eat your hay;
My wagon's all loaded,
I'll feed on my way.

Your folks, they don't like me,
They say I'm too poor,
They say I'm not worthy
To enter your door.

They say I drink whiskey;
My money is my own.
If the old folks don't like me,
They can leave me alone.

As sure as the dewdrops
Fall on the green corn.
Last night he war with me,
Tonight he is gorn.

I'll go back to ol' Smoky,
Ol' Smoky so high,
Where the wild birds and turtle doves
Kin hear my sad cry.

Korean Folk Song Medley

Arranged by James D. Ployhar

Alfred Publishing

3:24

Beteul Norae lyrics introduction

Standards

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

8 Understanding relationships between music, the other arts, and disciplines outside the arts

9 Understanding music in relation to history and culture

Materials

Recording of the Eastern version of *Beteul Norae*

Procedure

Listen to the Eastern recording of *Beteul Norae*.

Have the students describe the singer's mood. Ask them if they have any ideas why she may be in a certain mood (sad, timid, downtrodden, etc.).

Have the students review the topics of the other two folk songs [lost loves].

Explain that Beteul Norae means "song of the weaving machine" (*beteul* means *weaving machine* and *norae* means *song*).

Explain that the lyrics to this song are sung by a woman at her weaving machine. First she describes the tools of the machine in almost a humorous way. She then sings about the process of weaving. Then she sings about how she is weaving for her loved one who has died.

Remembering the history of Korea, ask the students why the woman singing might have lost her loved one. [war or immigration to another country]

Have the students discuss why a person would leave a country to go to another one to live. Ask the students if any of them have relatives they know of who have done the same thing. Ask those students what it was like for the person who left or the people left behind.

Explain to the students that this song is also a lament for the plight of women in Korea. Often times these women work all day long in the fields and then come home at night to work all night until sleep at the weaving machine. They get no rest.

Ask the students if they think the woman singing has reason to be downtrodden.

Ask the students how they can convey this feeling in their playing. [not sounding peppy; making the staccatos separated, but not bouncy; slower tempo; etc.]

Play the Beteul Norae section of *Korean Folk Song Medley* and have the students implement their own ideas in the music.

Continuance

When working on Beteul Norae in future rehearsals, remind the students of the decisions they made as to how they were going to emulate the lyrics in the music. Remind them of the lyrics to this song and what they mean in light of Korea's history.

Acknowledgements

recording taken from <http://urisori.co.kr/main.html>

Korean Folk Song Medley

Arranged by James D. Ployhar

Alfred Publishing

3:24

Odoldogi Lyrics Introduction

Standards

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

8 Understanding relationships between music, the other arts, and disciplines outside the arts

9 Understanding music in relation to history and culture

Materials

Map of Korea

Procedure

Tell the students that the Odoldogi lyrics are very similar to the Arirang lyrics.

Ask the students to recall what the Arirang lyrics were about. [a mountain pass, a loved one who is leaving, an angry loved one]

Tell the students that Odoldogi is also about a singer singing of a lost love. Explain that he/she is upset about losing this love (being left) and curses the lover; however, this curse is not as bad of a curse as in Arirang.

Tell the students that Odoldogi is also about a mountain, the Hala Mountain.

Explain that Odoldogi originated on Jeju Island (the island south of mainland Korea). Show them on the map where Jeju Island is.

Ask the students where the Arirang version was located. [They should remember that there were multiple versions of Arirang, from all over the country.]

Have the students compare the similarities and differences between the two folk songs.

Similarities:

mountain pass

song of an upset lover losing his/her love

Differences:

only one version of Odoldogi, multiple of Arirang

curse in Odoldogi is not as bad as the one in Arirang

Play through the Odoldogi section of *Korean Folk Song Medley*.

Ask the students to describe how the music represents the lyrics. If they have trouble doing so, play through the section again and ask them to make up a story representing the relation between the lyrics and the music.

Continuance

When working on Odoldogi in future rehearsals, remind the students of the decisions they made as to how they were going to emulate the lyrics in the music. Remind them of the lyrics to this song and what they mean in light of Korea's history.



Russian Folk Dance

By Elena Roussanova Lucas

Belwin-Mills Publishing Corporation

2:35

Articulations – accent slurred to staccato

- 1 Singing
- 2 Playing on instruments
- 5 Reading and notating music
- 6 Listening to, analyzing, and describing
- 7 Evaluating music and music performances

Articulations – marcato with a staccato underneath

- 1 Singing
- 2 Playing on instruments
- 5 Reading and notating music
- 6 Listening to, analyzing, and describing
- 7 Evaluating music and music performances

Composing Minor Scales – Natural vs. Harmonic

- 2 Performing on instruments
- 4 Composing and arranging music within specified guidelines
- 5 Reading and notating music
- 6 Listening to, analyzing, and describing music

Evaluating our Performance

- 2 Performing on instruments
- 5 Reading and notating music
- 6 Listening to, analyzing, and describing music
- 7 Evaluating music and music performances

Folk Dance

- 2 Performing on instruments
- 5 Reading and notating music
- 6 Listening to, analyzing, and describing music
- 8 Understanding relationships between music, the other arts, and disciplines outside the arts
- 9 Understanding music in relation to history and culture

History of Russia

- 8 Understanding relationships between music, the other arts, and disciplines outside the arts
- 9 Understanding music in relation to history and culture

Learning about Countermelodies

- 2 Performing on instruments
- 5 Reading and notating music
- 6 Listening to, analyzing, and describing music

Minor Scales in the Music

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

Russian Folk Dance

By Elena Roussanova Lucas

Belwin-Mills Publishing Corporation

2:35

Articulations – accent slurred to staccato

Standards

- 1 Singing
- 2 Playing on instruments
- 5 Reading and notating music
- 6 Listening to, analyzing, and describing
- 7 Evaluating music and music performances

Materials

none needed

Procedure

Review the definition of an accent. Ask the students how they will remember what ">" means.

[big in the front, lots of sound at beginning; small at the end, less sound than at the beginning]

Have the students play a string of accented quarter notes on concert Bb.

Review the definition of a staccato note [separated]. Ask the students how they will remember that. [Dots are short, so the note will be shorter length than normal]

Have the students play a string of separated staccato notes on concert Bb.

Have the students play alternating accented and staccato notes on quarter notes of concert Bb.

Have the students play again beginning with the staccato note and alternating.

Have students sing through the articulations put on the board (opening eight measures of oboe/clarinet part).

Have ½ of band sing while the other listens. The non-singing half will critique them using musical language. Answers will be using the names of the articulations and describing the success or failure of the singers in musical terms. Suggestions should be given as to how to fix the problem areas. (Individuals who are singing [their names, their person] should not be called out in this setting).

The two halves of the band will switch roles and repeat the activity.

Flute, oboe, clarinet, and trumpet will play the opening eight measures and the rest of the band will critique their playing. Have the other half of the band answer whether they achieved the articulations correctly.

Everyone will play together the beginning of the piece with proper articulations.

Continuance

When playing this piece in the future, have the students continually critique each others' performances, especially in relation to articulations. If necessary, review the definitions of the articulations.

Russian Folk Dance

By Elena Roussanova Lucas

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2:35

Articulations – marcato with a staccato underneath

Standards

- 1 Singing
- 2 Playing on instruments
- 5 Reading and notating music
- 6 Listening to, analyzing, and describing
- 7 Evaluating music and music performances

Materials

none needed

Procedure

Have everyone play their written parts from m.25-m.28.

Review the definition of marcato. Ask the students how they will remember what it means. [even block of sound]

Have the students play a string of marcato quarter notes on concert Bb.

Review the definition of a staccato note [separated]. Ask the students how they will remember that. [Dots are short, so the note will be shorter length than normal]

Ask the students, if a marcato note is short, why did this composer put a staccato marking under the marcato marking? [She wanted to *make sure* that we were playing it short.]

Let the students know that only some people have the marcato on count one of m.28; others hold a half note through counts one and two.

Have everyone sing their own part from m.25-m.28.

Have students evaluate our performance using musical language and explaining their answers.

They could answer the following questions:

Did we accent the marcato?

Was it short?

Could we do anything to improve our performance?

Have everyone play their parts at the same place.

Have students evaluate the playing performance of the articulations.

Continuance

When playing this piece in the future, have the students continually critique each others' performances, especially in relation to articulations. If necessary, review the definitions of the articulations.

Russian Folk Dance

By Elena Roussanova Lucas

Belwin-Mills Publishing Corporation

2:35

Composing Minor Scales – Natural vs. Harmonic

Standards

2 Performing on instruments

4 Composing and arranging music within specified guidelines

5 Reading and notating music

6 Listening to, analyzing, and describing music

Materials

Composition worksheet

Procedure

Review a natural minor scale (b3, b6, b7) and play through it on a concert C (scale of the piece).

Review a harmonic minor scale (raised 7 of the natural minor scale) and play through on a concert C scale.

Pass out composition worksheet.

Students will compose an eight-bar melody using their concert C scale. The melody will be with the natural minor scale. They may use the rhythms listed in the rhythm bank on the worksheet. They may use any notes in the concert C natural minor scale. However, they must use the seventh scale degree at least twice in their composition. On the second half of the worksheet, the student will exactly copy his composition from the top half, only this time, will raise every seventh scale degree a half step, making it in the harmonic minor scale.

Students may play their instruments as they are composing them.

Have a selected number of students play their natural minor composition, followed by the harmonic minor version. Discuss how it makes the composition change by only changing one note.

Compositions will be collected and kept in each student's portfolio.

Continuance

After looking through the compositions for an informal evaluation, pass the compositions back to the students. At this time, the students should add a tempo marking, dynamics, articulations, and any other extras such as style markings or fermatas, etc.

Please compose an eight-bar melody using your concert C scale. You will use the natural minor scale. You should use the rhythms listed in the rhythm bank on the worksheet. You may use any notes in the concert C natural minor scale. **However, you must use the seventh scale degree at least twice in your composition.**

On the second half of the worksheet, you should copy your composition from the top half, exactly as you wrote it. Only this time, you will raise every seventh scale degree a half step. This will make your composition in the harmonic minor scale.

Rhythm bank



Composition in the natural minor scale

Three sets of empty musical staves, each consisting of five lines, for composing the melody in the natural minor scale.

Composition with the raised seventh degrees (harmonic minor scale)

Three sets of empty musical staves, each consisting of five lines, for composing the melody in the harmonic minor scale.

Russian Folk Dance

By Elena Roussanova Lucas

Belwin-Mills Publishing Corporation

2:35

Evaluating our Performance

Standards

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

7 Evaluating music and music performances

Materials

Recording of the band from a previous day's rehearsal

Worksheet on which the students can take notes

Procedure

Record a day's rehearsal on *Russian Folk Dance*.

The next time in class, use the recording for the students to evaluate their performance.

Pass out the worksheet on which the students can take notes as they are listening to the recording. The worksheet will include areas listed below.

Are we playing the **correct pitches**?

Do we have **good intonation**?

Are we playing **rhythms correctly**?

Are we playing in the **correct style**?

Are the **dynamics** appropriate and noticeable?

Do we have **good balance**? Is there an individual or section sticking out inappropriately?

Discuss as a class areas of success.

Discuss areas needing improvement.

Ask the students *how* we can improve the areas that need improvement. Who will be responsible for these areas? How will they check to make sure that is being done? [i.e. to check, they could perform as a section; if not being performed well, perform individually; eventual playing test if not fixed]

Have the students play the sections discussed while applying the aspects the students wanted to fix.

Continuance

In subsequent lessons and rehearsals, refer to the specific areas that the students listed. Continue to praise them for the areas they listed as successful. Address areas that need improvement, relating them back to the students' own assessments of themselves.

Take notes as you listen to a recording of yourselves. Make sure to listen to the band as a whole, not only your own section's part. We will discuss these areas after listening to the recording.

Are we playing the **correct pitches**?

Do we have **good intonation**?



Are we playing **rhythms correctly**?

Are we playing in the **correct style**?

Are the **dynamics** appropriate and noticeable?

Do we have **good balance**? Is there an individual or section sticking out inappropriately?

Russian Folk Dance

By Elena Roussanova Lucas

Belwin-Mills Publishing Corporation

2:35

Folk Dance

Standards

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

8 Understanding relationships between music, the other arts, and disciplines outside the arts

9 Understanding music in relation to history and culture

Materials

Video clips DVD

Procedure

Prepare to show the clips of each dancer/group. Announce that the students will be comparing the two clips. They need to be taking notes on the video clips. Hand out the notes sheet.

Play the first section of the clip (Katyusha).

Remind the students that they need to be taking notes.

Play the second section of the clip (Bright Moon).

Discuss as a class the similarities and differences between the two video clips, using the notes sheet topics as a guide.

Similarities:

Clothing: bold colors, women in loose dresses, women with head scarves

Music nearly the same in both

Had some similar dance moves (foot stomping)

Differences:

Men were in the second clip

Dancing more individualistic in second clip

The dancers in the first clip used scarves as a prop

Discuss the style of music. Ask the students what instruments they heard. Ask them to describe the style (heavy playing, light, long notes, short notes, loud, soft, etc.)

Ask the students how to apply the style of music in the video clips to our music. [Play lightly unless denoted by an accent. Imitate the plucking of a string. Make the staccato notes short.]

Have the students play the piece, implementing the suggestions they made regarding the style of music.

Continuation

In future rehearsals, remind the students of the suggestions they made about the style of music.

Play a clip from the video to remind the students of the style of music. Additionally, ask the students how the dance movements reflect the music [dancers are light on their feet, but the heavy foot action is like an accent in the music]. Reiterate to students that when they see an

accent in their music, they should play it like the stomp of the dancers.

Acknowledgements

Video was taken from <http://video.google.com>.

Video Clip #1

What kind of clothing is the dancer wearing?	What kind of props is the dancer using?
What kind of instruments do you hear?	How is the dancer moving (flowing, abrupt, in lines, in circles, etc.)?

Video Clip #2

What kind of clothing is the dancer wearing?	What kind of props is the dancer using?
What kind of instruments do you hear?	How is the dancer moving (flowing, abrupt, in lines, in circles, etc.)?

Russian Folk Dance

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2:35

History of Russia

Standards

8 Understanding relationships between music, the other arts, and disciplines outside the arts

9 Understanding music in relation to history and culture

Materials

World map

Procedure

Begin by asking someone to pinpoint Russia on the world map.

Ask for students to give as much information about Russia as they know.

Tell the history of Russia, being sure to differentiate between Russia and the USSR.

Russian History

From 1922-1991, Russia (the country) joined the Union of Soviet Socialist Republics (USSR).

They remained a part of the USSR until 1991 when it was disbanded.

In WWII, Russia fought against Germany and eventually won. This was supposed to set up friendly relations between Russia and the US after WWII. However because the countries wanted different things, the Cold War began.

(Ask the students if anyone has ever heard of the Cold War and if anyone can explain what it is.)

After WWII, Europe was divided into Western and Eastern halves. The Eastern half had become all Communist countries, with the Soviet Union leading the way. Because of these different ideologies, the Western and Eastern halves were having a silent war against each other. Both sides were building their own atomic bombs, and both sides were feeling threatened by the other.

(Ask the students why the different sides were feeling threatened by each other.)

In 1961, the USSR sent the first human into space. This was a blow to the United States as we felt like we were falling behind academically.

After changing leadership a number of times, the USSR officially broke up on Christmas Day, 1991.

Acknowledgements

All information was taken from www.wikipedia.org.

Russian Folk Dance

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2:35

Learning about Countermelodies

Standards

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

Materials

none needed

Procedure

Have the students play through piece around section beginning at measure 37.

Ask students who has the melody at m.37 [trumpets, trombone/baritone/bassoon]

Have that group of brass play their part.

Have the flute, oboe, and clarinet play their part. Ask the students what this might be.

Explain that it is called a countermelody. Define countermelody and the difference between that and accompaniment/harmony.

Explain that when we look for countermelodies, first we need to find the melody. Ask who has the melody at m.53 [flute, clarinet, trumpet] Have them play their part.

Ask who has the countermelody at m.53. [saxes, horn, trombone/baritone/bassoon] Have them play their part.

Ask that group of students what happens at m.57. Ask if they think this part is still a countermelody. Ask why or why not. Have them play their parts to demonstrate that this is not an active enough line to be a countermelody and is instead an accompaniment line.

Ask the students if there always has to be a countermelody and discuss why there does not. Have them play at m.9 and ask if anyone thinks they have a countermelody. [No, only melody, accompaniment, or bass line parts are at m.9]

Ask the students what the importance of knowing what their part is (melody, accompaniment, countermelody, bass line, etc.). Discuss how you need to know your parts/the other parts in order to be able to balance well into the rest of the band. Moving melody/countermelody parts should be heard, whereas upbeats do not necessarily need to be as prominent. All parts are important; that is why they are included. However, each has its own place and the performers need to know where that fits.

Continuance

When working through this piece in subsequent rehearsals, focus on balance issues. When problems arise, refer to melody, harmony, and countermelody parts. Ask the students to pick out which section has which parts. Have them apply the appropriate balance to their own parts.

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2:35

Minor Scales in the Music

Standards

2 Performing on instruments

5 Reading and notating music

6 Listening to, analyzing, and describing music

Materials

none needed

Procedure

Ask what key signature this piece is in (concert key).

Have each section tell the concert pitch of their last note. Ask what triad do these notes (C, Eb, and G) make up. Ask what key are we in.

Review the natural minor scale [C, D, Eb, F, G, Ab, Bb, C – b3, b6, b7]

Explain that there are actually three different types of minor scales. The natural minor scale is the first. The second one is the harmonic minor. Explain that the harmonic minor is the same as the natural minor, only the seventh is not flatted; it is raised from the natural minor.

Have the students play their concert C natural minor scale (in their method books). To make it harmonic minor, ask the students what they would have to do [raise the seventh pitch].

Explain what that means for students with a flat in front of the note or a natural in front of the note.

Have students play the harmonic minor scale.

Have the students play the natural minor scale.

Have the students play the harmonic minor scale.

Ask the students, if they look in their music for this piece, how could they tell which minor scale they are playing? [lowered or raised seventh degree]

Have students identify the seventh degree for each key of instrument: Bb's (flute, oboe, low brass, tuba percussion), C naturals (clarinet, tenor sax, trumpet), G naturals (alto and bari sax), or F naturals (horn)

Ask them if they can find lowered seventh degrees in the music, the notes they just listed.

Ask them, if there is a lowered seventh degree (like what they just found), which minor scale is that?

Ask them to see if they can find that note in their music anywhere that is not lowered (B naturals, C#'s, G#'s, F#'s).

Ask them which minor scale that would mean the piece is in.

Conclude that we have discovered that this piece actually uses *both* the natural minor and the harmonic minor scales.

Continuance

The students will complete a lesson in which they compose using the natural and harmonic minor scales.